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the Museum owns very few specimens. All the objects comprised in Mrs. Post's loan have been placed with related material in the cases of the Wing of Decorative Arts,

where the quality and charm of the collection will be readily appreciated by those visitors familiar with the traditions of eighteenth-century decorative art. D. F.

## NOTES

**M**EMBERSHIP.—At the meeting of the Board of Trustees, held on Monday, October 18th, Lillian Stokes Gillespie was declared a Benefactor by virtue of her recent bequest. The valuable tapestries comprised in this bequest will be described in detail in a later issue of the BULLETIN.

The Fellowship in Perpetuity of the late John Clinton Gray was transferred to his son, John Clinton Gray. The following persons, having qualified for membership in their respective classes, were elected:

### FELLOW FOR LIFE

ZENAS CRANE  
JOHN F. TALMAGE

Through the sum of their contributions as Fellowship Members.

### FELLOWSHIP MEMBERS

JOHN F. FRY  
SIDNEY A. KIRKMAN

### SUSTAINING MEMBERS

WILLIAM R. BEGG  
MRS. JOSEPH A. FLANNERY  
GEORGE H. GOULD  
FRANCIS KLEINBERGER  
WILLIAM H. MOORE  
CURT G. PFEIFFER

Twenty-seven persons were elected Annual Members.

**LECTURES FOR THE DEAF.**—For the first time in its history the Museum is offering special lectures for the deaf who are able to read the lips. Undoubtedly, great numbers of deaf people visit the Museum every year, perhaps even every day, but very few of them are able to attend such lectures as have previously been given. It has been estimated that there are over one hundred thousand persons in the city of New York who are more or less incapacitated by deaf-

ness. The purpose of the present course of lectures is to bring the treasures of the Museum before them, and to emphasize the fact that those who have been deprived of the aesthetic pleasures that come through hearing may find compensation in the pleasures that come through vision. It is certainly true that our enjoyment is to a large degree commensurate with our knowledge, and so it is hoped that the course of lectures now offered may prove a source of pleasure and inspiration to many.

The talks will be given in a form adapted to the requirements of the lip-reader. In each case the talk will be followed by a visit to the galleries of the Museum. The first lecture, on Rembrandt, will include a brief discussion of Dutch art, a sketch of Rembrandt's life, a statement of his characteristics as a man and as an artist, and an estimate of his place in the history of art. The second lecture, on Sorolla, will include some notice of the general characteristics of the Spanish school, a sketch of the life of Sorolla up to the present time, and a discussion of his work as influenced by Spanish traditions and by nineteenth-century thought, his use of nature and his love of sunshine.

**LECTURES FOR STUDENTS OF HISTORY.**—As previously announced in the BULLETIN, a course of six lectures for Students of History in the City High Schools will be given on Wednesday afternoons at four o'clock, in the Lecture Hall, as follows:

1915

#### Dec. 1. Primitive Man

The Beginnings of Society—  
Mrs. Agnes L. Vaughan,  
Instructor, Metropolitan  
Museum of Art

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

- Dec. 8. Greece—Gisela M. A. Richter,  
Assistant Curator, Metropolitan Museum of Art
- Dec. 15. Middle Ages—Stella Rubinstein  
—Docteur de l'Université de Paris
- 1916
- Jan. 12. Renaissance  
Revival of Letters—Christian Gauss, Professor of Modern Languages, Princeton University
- Jan. 19. Renaissance  
Painting and Sculpture—Frank J. Mather, Jr., Professor of Art, Princeton University
- Jan. 26. XVII Century  
The State—Christian Gauss

These lectures, which will be fully illustrated with lantern slides, have been carefully prepared both with reference to the outlines of the High School course and as an avenue of approach to the study of the Museum collections. Some phase of life in the epochs chosen will be described in detail. This course and similar proposed courses will be related to the forthcoming museum handbooks for teachers of history.

Applications for seats must be made not later than ten days prior to the date of the first lecture. The application should state the name and address of the High School, the name of the teacher, and the number of pupils who will attend. As the number of pupils who can be accommodated in the Lecture Hall is limited, it is important that reservations should be made as early as possible.

EXHIBITION OF TEXTILES IN PATERSON.  
—An Historical Exhibition of Textiles, organized by the Committee of the First National Silk Convention, was held in the City Hall at Paterson, New Jersey, from October 12th to 31st. The interesting fact in the organization of this exhibition is that the project was started and developed by the silk manufacturers themselves. The writer of these lines was intrusted with the organization of the exhibition. It is the first time that an artistic enterprise on a

large scale has been started by industrial circles, a fact which created special interest among those approached to lend some of their treasures.

Museums, private collectors, and dealers alike participated in making the exhibition a success. Among the museums lending were The Metropolitan Museum of Art, the Brooklyn Museum, Cooper Union Institute, the Museum of Art in Cleveland, the Museum of Fine Arts in Boston, and the Rhode Island School of Design, all of which contributed important collections of textiles.

The first section of the exhibition contained a rather important set of Coptic tapestries, in which an attempt was made to represent the different textile techniques used in Egypt during the late Hellenistic period: shuttle weavings, tapestries, fabrics with woolen loops—the precursors of the velvet technique—and fragments of head-dresses in a very fine linen network, forming patterns, in which we may see the connecting link between the technique of the fisher's net and lace of the later periods. In this series, as well as in the Saracenic and early mediaeval fabrics, the most important pieces were lent by the Cooper Union Institute, from the J. Pierpont Morgan collection of textiles.

Next in time came a small but very fine collection of early English embroideries. The two following sections, of Italian and Oriental fabrics, dating from the fifteenth to the seventeenth century, showed the close connection existing at that time between Italy and the nearer East. A collection of ecclesiastical vestments gave a good idea of the rich decorative style of these vestments during the sixteenth century.

From a collection of French textiles might, perhaps, be obtained the greatest number of suggestions for the industry of our day. This series was completed by a small group of French and Italian costumes of the eighteenth century.

Especially interesting were a group of the rare Persian figural silks and a series of Hispano-Arabic textiles. Among the textiles of the Far East were a specially remarkable fragment of Chinese Sung

brocade, found in Egypt, and a series of four large decorative silk velvets brocaded with gold, K'ang Hsi period, probably made for the Imperial Palace.

As a whole, the exhibition seems to have aroused intense interest in Paterson as well as outside. Its effectiveness educationally has been furthered by lectures before the students of different art schools.

#### PRACTICAL WORKERS IN THE MUSEUM.—

Four hundred and twenty-three permits were issued from January to August inclusive, for serious study and practical use of the furniture, interior decorations, stained glass, frames and the like, sculptors' work for reproduction in marble, ceramics, rugs, jewelry and like ornament, textiles, lace, needlework, and costumes.

While many finished sketches have been made in all departments of the decorative arts, there has been a noticeable increase over previous years in work done with the textiles. The attendance in the study room of textiles during the summer months shows a marked advance over previous years, when there has been almost no demand during the warm weather. This is doubtless due to the greater publicity given of late to this department through the publication and gratuitous distribution of a supplement devoted to the collection of textiles, issued with the May BULLETIN. During the months of June, July, and August eighty applicants availed themselves of the opportunity to study the fabrics, and in all one hundred and seventy-five sketches were made, not including the work done by classes from textiles on exhibition in the galleries. The attendance has been drawn not only from schools of design, but from interior decorators and professional designers, who are beginning to realize the valuable material within easy access that the Museum has to offer for their use.

To furniture and stained-glass makers, frame designers and makers, rug weavers, and others using the decorative arts generally in their manufactures, sixty-one permits were given, and to sculptors for reproduction in marble eight, while the ceramics called for forty-one and the jewelry manufacturers, eighteen permits. This, in

a general way, shows the utility of the Museum exhibits to actual workers, artists in their own lines, for whom the objects here are models from which inspiration may be drawn if not actual reproductions made.

#### REARRANGEMENT OF THE BRONZES.—

Among the changes that have taken place during the summer may be mentioned the rearrangement of the bronzes in the galleries at the head of the main staircase. Owing to a lack of space for exhibiting modern sculpture, only bronzes are shown, so that it must be borne in mind that the sculpture referred to here does not include works in marble or stone, with two exceptions. The modern American sculpture has been placed in the south gallery, and the American and European sculpture in the north gallery.

An attempt has been made to keep the work of each country together as far as possible. France is represented by Barye, Mercié, Poupelet, Bouchard, Carpeaux, and others, including Dalou, whose Head of a Peasant Woman is one of the most charming pieces in the gallery. That English sculpture has undergone great changes in the last twenty-five years is evident from the statues by Lord Leighton, Gilbert, Drury, Brock, and others, which show a simplicity and grace not to be found in the work of the earlier part of the century. The excellence of the German, Swedish, and Belgian examples compensates somewhat for the smallness of their number.

Among the American bronzes, the art of Olin B. Warner is well represented by the Diana and several busts, while the work of Dr. William Rimmer, who was better known perhaps in the last century as an anatomist than as a sculptor, is admirably exemplified by the Falling Gladiator. This is probably his most famous effort and is the first copy made in bronze from the original plaster cast. This statue, and his Dying Centaur, which is also exhibited in this gallery, fully justify the wide reputation he now enjoys. The later American sculptors include Aitken, MacNeil, Borglum, MacMonnies, Bitter, McKenzie, Roth, Vonnoh, Proctor, Hyatt, and others.

MEMORIALS OF LAFAYETTE.—In connection with the proposed adoption of September 6th as Lafayette Day, it is interesting to discover in the William H. Huntington Collection of memorials of Washington, Franklin, and Lafayette a very considerable number of representations of this distinguished French statesman. In making this collection it was Mr. Huntington's aim to celebrate the achievements of great men with especial emphasis, of course, upon Washington and Franklin. That memorials of Lafayette should take so large a share in such a collection is therefore noteworthy and indicative of the importance of his services to this country in its struggle for liberty. The early period of his career is represented by some admirable colored prints and by two engravings by Christophe Guérin, one of them after a painting from life by Jean Weyler, painter to the

King. These and many other prints of hardly less merit show Lafayette as he appeared about the time of the American Revolution. The many medals and plaques, statuettes and busts give us a vivid picture. Interesting to Americans is the portrait, painted and engraved by C. W. Peale.

In 1824-25 Lafayette made a second visit to the United States. Of the man at this time we have probably a very good portrait in a lithograph by Fonrouge after a drawing by Lecler. The same likeness appears in other prints and medallions, among the latter being several by David and Gatteaux. To celebrate his arrival here in 1824 are two Staffordshire plates representing his landing at Castle Garden. These tributes of art, extending over a considerable period, present most vividly the man Lafayette, to whom we owe so great a debt of gratitude.

## LIST OF ACCESSIONS AND LOANS

OCTOBER, 1915

| CLASS   | OBJECT  | SOURCE                        |
|---|---|-------------------------------|
| ANTIQUITIES—EGYPTIAN . . . . .                      | †Blue glaze lenticular bottle, late dynastic; necklace with twenty-six pendants of gold and inlay .                 | Gift of Mrs. Emma B. Andrews. |
| ARMS AND ARMOR . . . . .                            | †Two pairs of spurs, Spanish-Mexican, seventeenth or eighteenth century . . . . .                                   | Gift of William Oothout.      |
|   | †Suit of armor, war fan, and truncheon, Japanese, about 1800 . .  | Gift of Harald de Raasloff.   |
| CERAMICS . . . . .                                  | †Miniature jar, cream pitcher, and picture frame, Bennington ware, American, middle of nineteenth century . . . . . | Purchase.                     |
| METALWORK . . . . .                                 | †Two iron stoves, American, 1756 .  | Purchase.                     |
| MUSICAL INSTRUMENTS . . . . .<br>(Floor I, Room 29) | Triple harp, Welsh, eighteenth century . . . . .  | Gift of J. George Morley.     |
| PAINTINGS . . . . .                                 | †Four panels, by Benozzo Gozzoli, Florentine, fifteenth century . .   | Purchase.                     |
|   | *Portrait of a Man, by Alessandro Longhi, Italian, late eighteenth century . . . . .                                | Gift of Henry W. Cannon.      |
| REPRODUCTIONS . . . . .                             | †Copy of a pageant shield of the Villani family of Florence . . . .   | Purchase.                     |

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).